

Hello, ruel World

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comprising

Cube Root of Book
The 14th Floor, an Hypothesis
Unaustralia, A Study of Heads

prefaced

and

postfaced

by

Leninheads

certificate

of authorship / originality

I certify that the work in this thesis has not been previously submitted for a degree nor has it been submitted as part of requirements for a degree except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

Signature of Candidate:

acknowledgments

This work has always been dedicated to my sister Bridget Magee.
 She acted, played flute and wove tapestries.
 Each page as you read turns in this imaginary prayer wheel.
 Rest well, sister.
 Inspire me.

the artists who make you think the world anew, because through their frames. As well as all the people in my bibliography I want to thank film-makers Pedro Almodovar, Luis Buñuel, Ingmar Bergman, Lars Von Trier and Jacques Demi for messing with my mind, beginning at age sixteen. You're Gods.

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Elizabeth Campbell always reminds me that anything can be a poem, anything at all.

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When I saw Vera Mackie last week she told me of an installation artist who suspended himself, completely covered in mirror ball mirrors, naked from the ceiling of an art gallery. And then she proceeded to theorise gender through it. Thanks for the kookiness, and for always teaching, reminding me.

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Ania Walwicz reminds me just how insane everyone is, but some of them are bores anyway, that artists are completely abnormal, that life has a dark edge. And it's fun. Ania

I think of your one-woman *Sprechgesang* opera about Princess Diana's eating disorder / obsession with marrying a prince. There was no orchestra. And all the stage was black.

Klaus and Suzanna and Claudio hosted me when I was newly launched back into Australia this last year, and we all talked for hours every night, as in the past, this time about a German internee playing mah-jongg in a detention centre, and his patents for the machine that would turn air to water. Klaus also read the second book of this thesis, and gave invaluable advice. Klaus, you're an extraordinary colleague, teacher and friend.

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To all the freaks I bumped into in Amsterdam, Finland, Russia, Chicago, Athens – the woman on the train from Meteora, a costume designer, who imagines how she would colour co-ordinate all the new people she encounters, the artist – San Francisco, Carmel and Hawaii. I want to thank Hawaii for being there, and inspiring me to move to Brisbane. I want to thank Bertie.

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abstrac:

Hello, ruel World

The analytic component of the thesis approaches major questions in Cultural Studies, Philosophy and Social Theory through an investigation of various forms of creative practice. I approach the question of *agency*, for instance, through a study of stage actors, who must recite set lines, and yet feel empowered precisely by the opportunity to act through them. Investigation of the author's own work as a poet and novelist serves to cast light upon *ideology*, ie. how one might use a constrained language and yet feel empowered to speak new things through it. I apply these investigations to Althusser, whose famous essay on the total power of ideological interpellation is permeated with theatrical metaphor. I suggest that Althusser is repressing the creative component of everyday life, something social theory has ever found hard to theorise.

I proceed to suggest that the place where such processes are analysed is in the philosophy of science. The work of Charles Saunders Peirce on the experimental method is, my investigation uncovers, surprisingly geared toward the investigation of creativity. In science one has a method for, and an extensive literature on, discovering new phenomena. My thesis is that the experimental method of modern scientists, and the creative method of modern writers, both geared toward the production of things that are at once new and true, is largely the same. I use Peircean semiotics to argue that creative composition is about listening to the languages spoken all round you, and transcribing their objective contours. So as to have effect on others. Which is just like science. And in both instances we are endlessly spoken through at every moment by the myriad languages which interpellate us. Whence creativity (for those who are open to it).

My three portfolio pieces are:

Cube Root of Book: a series of one hundred and thirty two poems set at intervals along the descending spiral of a Fibonacci number sequence.

The 14th Floor, an Hypothesis, an experimental novel, written quite literally as an experiment; i.e. having written the novel, I then wrote up a prac-report detailing what I had learnt about the performance of writing, including the above.

Unaustralia, a Study of Heads, an attempt to show the relevance of these findings to Cultural Studies and other related practices. It centres on my new reading of Althusser, and is flanked by mini-ethnographies of creative practice, including the above.

The poetry is presented as a major new creative work.

The experimental novel/ book of philosophy as a substantial contribution to knowledge.